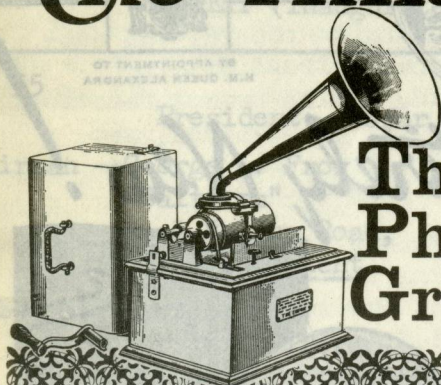


The Hillandale News



The official journal of the
**The City of London
Phonograph and
Gramophone Society**
inaugurated 1919

No. 55

The Delineator 12/03

June 1970



MADAME BERNHARDT, LISTENING TO A REPRODUCTION OF HER OWN VOICE IN THE PHONOGRAPH. THIS PICTURE IS FROM THE PLATE THAT SHE SAW DEVELOPED.



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H.M. THE QUEEN.



"His Master's Voice"



BY APPOINTMENT TO
H.M. QUEEN ALEXANDRA

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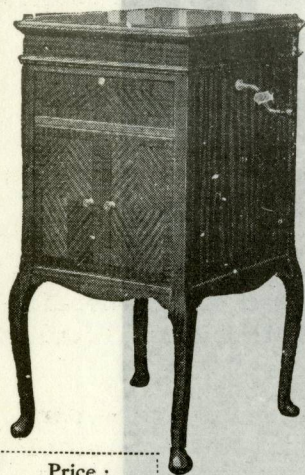
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WITH THE PLEATED DIAPHRAGM

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The official journal of THE CITY OF LONDON PHONOGRAPH & GRAMOPHONE
SOCIETY (inaugurated 1919)

No. 55

June 1970

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GRAMOPHONE SOCIETY, to whom articles and advertisements should be sent.

ON FIRST MEETING THOMAS A. EDISON.

by Dame Maggie Teyte

I have not read many biographies because people who write them don't seem to possess the courage of describing their failures as well as their successes, and therefore they begin to ring false. The following description of my one and only meeting with the great Edison is correct and accurate in every detail.

My first visit to the United States was during the winter of 1910-11 when I subsequently became a member of the Chicago Grand Opera Company. I made my debut in Massenet's "Cinderella" to Mary Garden's Prince Charming, a superb Principal Boy of Grand Opera. I suppose this is how my name got to Edison, because one morning I found myself in a kind of warehouse in Newark, New Jersey, where he had his recording studios. It must have been a very big place, but one couldn't tell, as one's view was completely filled with enormous bales of merchandise or something or other that were stacked from floor to ceiling, leaving a very restricted floor space.

It must have been after I had finished with my recording - for I was expecting to hear the result from Mr. Edison himself - three or four of us stood waiting. We'd waited for quite a long time when suddenly he arrived, and I saw a stocky man, dishevelled and dirty; and his hands! No one could miss his hands! The nails were broken and

3 eaten away with some green chemical. I remembered later that he had been working in his laboratory for two whole days and a night and that this was his first re-appearance.

He looked at me and thanked me for coming to record, and suddenly began to criticise my voice to everyone in front of him. I cannot now remember all the things he said, but he became facetious and his language grew very technical. The word 'revolutions' was prominent; I'm sure he was referring to vibrations, but then he suddenly said "As for your top register, it's no good at all".

Coming quite fresh from triumphs in France and England, I was quite sure he didn't know what he was talking about, but before these words are finished you will understand how much I owe to this man. First of all, before we left, he invited me to listen to the perfect recording voice, and, to my surprise and astonishment, he put on a record of an English contralto! There's no doubt that my nationality had something to do with the recording, and I had ruined the machine with vibrations. I believe the lyric soprano was the worst offender in this field.

I had now received a challenge to my vocal technique, and the lessons of my one and only teacher, the well-known tenor Jean de Reszke, so for the rest of my career, whenever I found myself in a recording studio, I remembered Edison and his words, and I said to myself, "be careful of the technique on the top register".

I recorded thirteen items with the Edison Company, but before I leave you, please forgive me for also becoming a little technical. The great violinist Menuhin, during one of his lessons, said "Interpretation is the greatest enemy of technique". Not so long ago, Alvar Liddell of the B.B.C., speaking of one of my records, used the word 'innocence'. Innocence, is this what Mr. Edison was looking for, and would his slogan have been "Vibrato is the greatest enemy of good recording?"

Dame Maggie Teyte has now retired from public life, but was kind enough to send us the tape recording above, for which I know Members would like me to express our grateful appreciation.

Dame Maggie had a rigorous vocal training from an early age with Jean De Reszke in Paris, and made her debut privately in 1907 in "Parsifal". She later studied with Debussy and created the part of Melissande in his "Pelleas and Melissande" and performed in the main opera centres of the World. She recorded 13 titles for Edison of which those below were published in 1917. Perhaps a member could

supply details of the missing six titles. In spite of the Edison hand-outs on the "Tone Test Comparisons", Dame Maggie assures me that she never took part in any of these.

For services to music Maggie Teyte was appointed a Dame Commander of the British Empire in 1958, and members are referred to her autobiography "Star on the Door", (Putnam) for full details of her career.

A further article by David Tron, plus a discography compiled by James Dennis is to be found in the RECORD COLLECTOR ([REDACTED] Ipswich, Suffolk, England) Vol IX, No.6 for November 1954, but this is likely to be out of print now.

George Frow.

Dame Maggie Teyte's published Diamond Discs, Edison 1917.

Curly Headed Baby (Clutsam)	82159
I'se gwine back to Dixie (White)	82159
Believe me if all those endearing young charms (Moore)	82163
My ain Folk (Lemon)	82163
Kashmiri Song (Lehmann)	82205
Dreams (Streletzki)	82331
Happy Days (Streletzky)	82331

THUMB-NAIL SKETCHES No. 47

by TYN PHOIL

Edison Blue Amberol 2381 - Ballet Music from "William Tell"
played by EDISON CONCERT BAND. Condr. Fredk. W. Ecké

Rossini's masterpiece was first performed in Paris on 3rd August 1829. A Grand Ballet is introduced in the second Act, the music for which is taken from the general score. This record contains two of the most popular numbers.

Gioacchino Rossini was born at Pesaro, Italy, on Feb. 29th., 1792, (it appealed to his whimsy to celebrate his birthday every four years) and he died in 1868. His father was Town-Crier and Inspector of Slaughter-Houses - a man of strong Republican sympathies, and soon after the passage of the victorious French army through Pesaro in 1796, he was arrested and imprisoned. His wife supported herself and the four-year old boy by joining a travelling opera troupe. On his release the father joined them, becoming a horn player in the theatre orchestra.

The boy was taught to play the second horn. His musical aptitude proved so remarkable that his father decided to give him a thorough musical education. Once satisfactorily launched, Rossini set about composing with a rapidity that was staggering.

Merely to enumerate the titles of his works would fill pages, and it was not unusual for him to write an opera in a month. "William Tell" is generally considered to be Rossini's masterpiece. Arthur Pougin, the noted French critic, says "it cannot be denied that the appearance of 'William Tell' is a luminous date in the history of music in France, that the success of this masterpiece has never diminished, and that it is still as touching, as pathetic, as grand, as much respected as in the first days of its existence."

That was written many years ago, yet "William Tell" is still recognised wherever there is music.

A PATHÉ CURIO

by Lan Watts

An unusual 28 cm centre-start Pathé record has come my way recently, and now reposes in my collection. It contains a medley of national anthems by Verdi, called "Hymne des Nations". The label is white paper and is pressed on like the labels of the later edge-start discs. Those few centre-start discs which had paper labels had the label gummed on, so this is an unusual feature. The label bears three flags, those of France, Italy and Great Britain. These are hand-coloured (slight differences in the two sides suggests this). The music is played by the "Orchestre de la Garde Républicaine", but the recording (or master cylinder) numbers are 88146 and 88147, which is Milan numbering. So this must have been recorded while the Band was on tour in Italy. There is also a catalogue number (5028) which is printed in gold on a black diamond-shaped label and stuck on afterwards, as was done with some of the early centre-start discs when catalogue-numbers were first introduced. The outer edge is slightly raised as on the edge-start discs, and in fact the run-off groove is so shallow that it hardly shows, thus giving the disc the appearance of an edge-start one. The recording is of very good quality and there is no mistaking it is of a full military band.

Incidentally I have another centre-start disc numbered 5028, which is of quite different music, so here again is an example of Pathé's chaotic numbering system.

.....

Additions to the George Baker Pathé Discography in HILLDALE NEWS No. 48. Mr Jack Maloney of Oldham, Lancs, reports the following - His copy of 2040 (35 cm) is labelled 79381 "Gondoliers" - "Take a pair of sparkling eyes - but as this is not a baritone aria, it would be interesting if the record really does contain this aria. The title listed in Pathé's catalogue is "Carmen - Toreador's Song". Also Mr. Maloney reports 28 cm disc No. 960 (omitted from Discography),

79051 "The Keys of Heaven", 79052 "Ruddigore - The Great Oak Tree", 101
both duets with Carrie Herwin, contralto.

Also the following numbers have been discovered. Those interested in completing the discography are invited to insert the numbers in the appropriate places in the list -

24 cm Arthur George

78696/7 double-sided number is 8256

78813/22 ,, ,, 8090

24 cm George Baker

78747 1-2 ,, ,, 8329

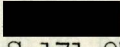
78749 1-2 ,, ,, 8275

28 cm George Baker

891 Mother o'mine, Cylinder number is 78863

.....

Recent articles on Pathé by Len Watts, and the article on WORLD RECORDS by George Frow in the April issue have brought several letters, and these are published at length for the informative interest to Members-


S-171 0" SOLNA,
Sweden

Dear Mr. Watts,

Feb. 20th, 1970.

The 90000-series (Pathé) was used only for Norwegian and Swedish recordings. The numbers were obviously allocated only at the time of transfer from cylinder to discs and were not assigned in numerical order, but according to type of recording and country of origin. The following table will give a clue to this (all recordings were made between 1912 and 1915, though some of the orchestral recordings may have been made as late as 1919):

90000 - 90999	Instrumental (mainly accordion soli)	N & S
90100 - 90199	- ditto -	N & S
90200 - 90299	Vocal recordings	S only
90300 - 90399	- ditto -	N only
90400	Speech recordings	N & S
90500 - 90599	Vocal recordings	S only
90600 - 90699	Humorous vocal recordings	N & S
90700 - 90799	- ditto -	N & S
90800 - 90899	Instrumental recordings (violin soli etc.)	N & S
90900 - 90987	Orchestral (and a few vocal)	S only

Between 1908 and 1911 the 17000 series was used with the same

02
blocks (though no 17800 and 17900 have been found). These dates are verified by catalogues and supplements, and in any case it seems strange to find 17200 listed as 1914 between 16100 as 1904 and 18900 as 1907.

These discs were issued in four sizes: 17 cm, 24 cm, 29 cm and 35 cm (only one issue of the last size is known.) Some titles were issued in all the first three sizes, but usually differently coupled. Many of these records are found with a white label and catalogue number, title, and the artist's name written in hand with an aniline pencil. This is because the discs were pressed in France while the labels were to be pressed here in Stockholm and then pasted onto the discs, but there was obviously some trouble with the printing. I'm talking now of course of the later (post 1917) paper-label issues. Of course all 17000s and most 90000s originally appeared with etched labels and centre-start. I've never seen any 17000 titles with edge-start, but most of the 90000s were re-cut. In 1927 Swedish Pathé started making needle-cut records in an N91000 series. To the end of 1929 these were all cut in Paris, but in 1930 several were recorded in Stockholm.

The 100000 series is Danish and ran from 1903 to at least 1923. These numbers were originally cylinder numbers, but when these records were later issued on discs the same numbers were used as matrix numbers. Thus John Forsell's 1904 Pathé cylinders have the numbers 100850-100861 and these very same numbers are also used on the much later disc versions. (The playing-time for these is less than 2 mins.)

Yours sincerely

(signed) Björn Englund.

Dear Mr. Watts,

Sweden, April 7th, 1970

I have now checked the 17000 Pathé series. It is definitely pre-1914 (it is listed in Swedish catalogues published up to that year.) Perhaps 1909-1913 is the most exact date we can get today - until we have been able to check the Norwegian supplements for more exact issue dates. The distribution of the series and the highest-known numbers are as follows:

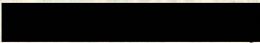
17000-17099	Instrumental (mainly accordion soli)	
17100-17199	- ditto -	
17200-17299	Vocal	17600-17699 Vocal
17300-17399	- ditto -	17700-17780 Vocal (piano, violin)
17400-17486	Humorous vocals	17800-17880 Instrumental
17500-17599	Vocal	17980-17985 Orchestral

103

There are both Norwegian and Swedish artists in this series, but as far as is known, all recordings were made in Oslo (or Christiania as it was known at the time.)

Yours sincerely,

(signed) Björn Englund


Cheshire
Conn. 06410, U. S. A.

Dear Mr. Watts,

4th February, 1970

I have been reading your series of writeups on Pathé records in recent issues of HILLDALE NEWS, and wish to comment on them.

First: Yes, it was I who made that discovery about the similarity in Pathé and Crescent master numbers. It started with my finding a selection called "Boogie Rag" by Sweatman's Jazz Band on Pathé 20147 and Crescent C 10058. Both had the same master numbers: 66032. I investigated further, using information on Pathé records compiled by another collector, and discovered four other instances of master numbers in common:

- a) "Southern Blues" - Louise and Ferera Hawaiian Troupe (mx. 65931), released on Crescent C 10020, Pathé 21089. 021089 and Perfect 11161.
- b) "Sally in our Alley" - Metropolitan Male Quartette (mx. 66042) released on Crescent C 10007, Pathé 20243.
- c) "The Minstrel Boy" - Irving Gillette (mx. 65402), issued on Pathé 020879, 20879
- d) "Smiles of Helen" ("Helen Jackson smiles") - Robert Horton, xylophone soloist w. piano acc. (mx. 66071) - issued on Crescent C 10059, Pathé 20172 under the second title, as by Ed. Allington, xylophone soloist.

The artists' credits quoted above are those given on the Crescent records. The Pathé credits differed in nearly all cases. These are the only instances in which I turned up similar master numbers. I encountered one case in which they were glaringly dissimilar: "A little Bit o' Honey", issued on Crescent C 10028 as by Arthur Johnson, tenor, had the master number 66419 on the Crescent disc, while its supposed Pathé counterpart, issued as by Noble Sissle, bore master number 66147. However, I'm sure that Arthur Johnson is indeed Noble Sissle, as I have compared the Crescent with other records known to be by Sissle, and the voices are alike. I can't explain why the master numbers do not similarly match up All told, I can cite five instances of Pathé and

104 Crescent releases with similar master numbers, one case of dissimilar ones and, as the result of subsequent research, I can say that nearly every title known to have been released on Crescent has what may be a counterpart release on Pathé. I am now hoping that someone will find a few more master numbers on both labels, so that the apparent tie-in can be further documented.

Of course, the mere coincidence of titles wouldn't necessarily mean anything. Victor and Columbia released their versions of most of those Crescent and Pathé titles. However, the fact that five titles released on both labels had master numbers in common, does suggest that Pathé was the source for at least some, if not at all, of the material that Crescent released. Incidentally, Crescent is known to have released 60 records as their inaugural in November of 1917. So far as I know, no other titles were released. Data on three of those releases is, as of this date, unknown, since the magazine clipping that provided the information had a piece torn away that deprived us of those three. Since the Crescent records are fine-groove (Edison-type) vertical discs, all 10" in diameter, they must either have been dubbed from Pathé masters or have been recorded separately by Pathé - that is, after they had made masters using their own sapphire-type grooving, they made another set of fine-groove discs for Crescent.

I have seen the claim advanced in regard to Pathé that they made a common practice of recording their masters on cylinders, whence they could dub either vertical or lateral discs at will. I have also read that Pathé disc records of various sizes differed from each other only in loudness of the recorded signal. This would seem to infer that playing time was identical. I am a little bit sceptical about the first claim, very sceptical indeed about the second. So far as I know, Pathé adopted the method of recording on cylinder masters only when they began simultaneously releasing lateral and vertical products in 1919 or 1920. (Such, at least, is the way I think it was done in the United States; Europe is another matter). Around 1924 or 1925, the production of vertical discs seems to have been discontinued and they reverted to the practice of recording directly on disc masters. Late in 1926, they converted from acoustic to electric recording, and I am sure that the cylinder masters were abandoned by then, if not earlier.... As for the supposedly identical playing times, I can only ask whether any claimant has ever backed it up by timing the records with a stop-watch; I have prepared and append herewith, a tabulation of the grooving and running-times of an assortment of Pathé sapphire records of various diameters, speeds and countries of origin.

Wherever I had enough records of the smaller diameters, I chose 105 specimens whose groove spirals were as well filled as they could be, so that the playing times cited are nearly the maximum. In measuring the groove spacing, I counted for $\frac{1}{8}$ " and then multiplied by 8. I'd have scrambled my eyeballs and blown my mind trying to count grooves over a full inch, even with the aid of a magnifying glass.

Yours

(signed) George Blacker.

Playing-time tests of assorted Pathé Sapphire Records & other data,
by George Blacker

80 r.p.m. samples:

Serial number = Grooves/inch = Diameter = Playing time = Title

A) 22430	96	10"	3:15	"Hi & Si on the Line Fence"
B) 22145	96	10 $\frac{3}{4}$ "	3:45	Hunting/Porter "Casey & Riley" Lunch Hour"
(N.B. A & B contain about as much recording possible. Groove spiral very close to label)				
C) 40204 +++	96	11 $\frac{3}{4}$ "	3:30	Casey & Riley "Le Chalet" - Garde Rep. Band
D) 6485	88	11 $\frac{3}{4}$ "	3:07	"When boys from Dixie eat melon on Rhine"-Bosc Or.
E) 70038	88	14"	3:50	"Bohemian Girl"- Overture-Part 1.
(N.B. C & E are U.S. pressings, European masters; D is a French disc)				

90 r.p.m. samples

A) 446	96	11 $\frac{3}{4}$ "	2:47	"One o'clock in the morning I get lonesome"-G. Greene
B) 5560	80	14"	3:40	"Daughter of Regt" -Orch. Medley, Pt. 1.

Remarks: In the course of playing these different records, I failed to notice any marked difference in loudness. My scepticism regarding the cylinder masters story stems from the fact that, since the playing times are so widely variable, ranging from a maximum of nearly 4 mins. for an 80 r.p.m. 14" disc to $\frac{3}{4}$ " maximum for a 10" (I have many that run shorter), it would not have been practical to make a cylinder master that could be dubbed to discs of all diameters from 14" down, as it would have been necessary to reduce the running time of the master to

26 conform to the maximum available time of the smallest disc to which it was planned to dub it. As such dubbing would inevitably entail a loss of fidelity, I'm a bit inclined to doubt whether it was such a regular practice as some people seem to think. Even the 90 r.p.m. discs seem to be little better off than the later 80 r.p.m. numbers for fidelity. (Incidentally I have about 3 or 4 of these and would very much like to get my hands on a 20" Pathé; so far no luck)

+++ My Pathé catalogue lists a 14" version of this selection by the same artists and with the same coupling of "Siamese Twins". 40204 is not listed there at all. If anyone has the 14" version -- number 70051 -- I'd like very much to know what its playing time is.

.....

14th. April, 1970

Woodthorpe,
Mastin Moor, nr. Chesterfield,
Derbyshire

Dear Mr. Watts,

Just a few brief notes about WORLD Records. Another reason for achieving their long-playing time is that by comparison to normal 78 r.p.m. records, the grooves are extremely finely cut: consequently they are prone to damage by steel needles, and this was at a time before thorns became generally available. It must be remembered that the price of 7s. 6d per 12" record was considerable to the majority of record buyers, and it has been suggested that a lot of these records found their way into silent cinemas for use as intermission music, and certainly a cinema would be in a better position to afford them.

I have two 12" discs, as follows:

No. 159 (Speed 'D' Fast), VICTOR VORZANGER & HIS BAND

mx. BC-476 After the Storm, fox-trot

I'm gonna bring a watermelon to my girl tonight, f-t.

mx. BC-477 What do you do on Sunday, Mary? Fox-trot
Memory Lane, Waltz

No. 161 (Speed 'D' Fast) VICTOR VORZANGER & HIS BAND

mx. BC 479 It looks like rain, Fox-trot; Golden West, Waltz

mx. BC 480 From one till two, Fox-trot; Always Charming, Waltz.

Several points rise from these. Firstly, the labels are identical to the one shown on HILLDALE NEWS No. 54 except that (A) no price is shown, (b) surprisingly, "Controlling the Pember-

ton Billing Record Patents throughout the World" is omitted, and 107
(c) "Plays continuously from 10 to 100 minutes" is also omitted, leading
one to believe that this outlandish claim was dropped (I have yet to
meet a side that plays for 10!) and (d) the playing times are given:-

BC-476 7 min. 30 secs. BC-477 7 min. 30 secs.

BC-479 7 min. 35 secs. BC-480 7 min.

.....these times would be a further indication that they were
often used for public purposes, and that they were put on the label for
the convenience of the management. "From 3 to 5 times as long" would
seem a more accurate assessment of their capabilities. Now, the legend
in the wax 'MADE IN ENGLAND' and the type used for the matrix number
imprints are both identical to that seen on early English ACO records,
and I would suggest that these discs were recorded by the Vocalion Com-
pany of Hayes, Middlenex, who were makers of Aco, Guardsman, Coliscum,
Beltona, Ludgate, etc. etc., possibly using their own gear but Pember-
ton Billing cutting lathes.

So far as the dance sides are concerned, all those I have seen
would appear to be by Victor Vorsanger and his Famous Broadway Band,
however actually described on the labels - and it is thus easy to see
how the pseudonym of "The Broadway Dance Band" comes about (he was often
labelled "THE BROADWAY BAND" on Scala, too). Vorsanger was a Vocalion
artist for the majority, if not all of his recordings (he transferred
in 1927 to Vocalion's new 8" label, Broadcast), and would therefore be
at Vocalion's studios to make his Aco records, and on hand to do the
World jobs. The personnel would probably be:

"Horns-in-F" Warne (cornet), Ellis Jackson (trombone), Charlie
Starr (alto sax, clarinet and baritone sax), Victor Vorsanger
(violin and leader), Horace Ainsley (piano), Mark Sheridan (banjo),
Al Young (drums), augmented for these sessions by a second cornet,
a clarinet/alto and clarinet/tenor sax, and a brass bass (tuba or
sousaphone)

While on the subject of this band, it is interesting to note that
it was one of the first mixed bands in this country, the cornet, trom-
bone and drums being American negroes, and the remaining members White
Europeans. Apparently there was a report of the Band in THE ERA for
6th September 1922. Does anyone possess this?

These BC-400 masters are not, apparently, the same series as the
one illustrated, that being R-133; I could only offer more in the event
of being supplied with "rubbings" of the area between the label and the
last groove.

A complete controller may be seen in the Science Museum, South

108 Kensington, London, S.W. 7., attached to a Table Grand very much like the one in the right-hand advert; they also supply a clear photograph of this controller, negative 133/59, for a few shillings. From the photograph, it would appear that something might possibly be "codged up" from some cannibalised gramophone and phonograph motor parts, but this is only a guess as I have no idea of the t.p.i. of the WORLD gear.

Like the writer of the article, all the records I have seen are Speed D, beginning at about 33 r.p.m., and finishing up at about 78 r.p.m. at the centre, and in these days of electronic knowledge, it should not be beyond the capability of a clever engineer to build an electric controller to cope with WORLD Records.

This is all I can offer on the subject, but I hope that at least some of the above has been of interest.

Yours sincerely,

(signed) Steve Walker

.....

Editorial Comment We thank these Members for their letters, and for the tremendous amount of research that must have gone on behind the scenes before they were written. By such endeavour we are getting illumination into the very darkest corners of our interest. Regarding the speed claim of WORLD Records, both George Frow and Steve Walker report only Type D so far, so perhaps Types A, B, or C could achieve the advertised times.

We have received the following from Quentin Riggs about the recent listings of VICTOR Records in HILLDALE NEWS and TALKING MACHINE REVIEW by B.L.Coleman and Dave Cotter.

'Mr. B. L. Coleman is obviously confused regarding the appearance in October 1926 of records by Sir Harry Lauder on Victor Red Seal Records instead of the usual blue labels, on which his records had appeared for many years. There were a great many blue-label artists -- Olive Kline, Lambert Murphy, Elsie Baker, Lucy Isabelle Marsh, Richard Crooks, Royal Dadmun, and, of course, Lauder -- whose records began to appear on Red Seals in 1926. Mr Coleman is mistaken in believing that Victor suddenly decided that Lauder deserved a promotion to the elite ranks of the Red Seal artists. Actually Victor decided to eliminate the entire blue-label series and to replace it with an inexpensive series of Red-Seal records. They assigned a special block of numbers -- 4000 for the 10" records, and 9000

for the 12" ones -- to the new series, which sold for the same price as the old blue label records. The changeover had nothing to do with Victor's re-evaluation of Lauder's talents. Rather, it was simply an administrative change in the numbering system which was presumably adopted to simplify the cataloguing of the records.'

EDISON RECORDING GROUP PERSONNEL, A further selection by GERRY ANNAND

Kaufman Brothers (1916) Phil and Jack Kaufman.

Knickerbocker Quartet (1909-1915)

John Young, George M. Stricklett, Fred'k Wheeler, Gus Reed.

After the Diamond Discs were introduced, this quartet ceased to have a set membership, although Young and Wheeler were usually included, other singers were Reinald Werrenrath, Wm. F. Hooley, Royal Fish, Harvey Hindernyer, Robert D. Armour, and John Finnegan.

Knickerbocker Quintet (made a 2 min. Wax cylinder in 1905)

Parvin Witte, Charles H. Bates, Geoffrey O'Hara, Walter C. White, and Leon Parnett.

Lotus Quartet (2 min. cylinders 1904)

George Seymour Lenox, George M. Stricklett, Charles Lewis, and Frank C. Stanley.

Lyric Trio (2 min. Wax Edison from 1898)

Estella Louise Mann, John Havens and William F. Hooley.

Manhansett Quartet (1890-1896)

The first Quartet to make phonograph records. Not identified in 1890 Edison PHONOGRAMS, but by 1892 they made cylinders for the New Jersey Record Company under the above name. In 1894 the personnel were John Bieling, George Gaskin, Joe Riley, and Jim Cherry. In 1896 they became the Edison Male Quartet.

Manhattan Ladies Quartet (4 min. Wax and Blue Amberols 1912)

Irene Cummings, Mabel Meade Davis, Annie Laurie McCorkle, Anna Winkoop.

"AND NOW A WORD FROM OUR SPONSOR"

by B. L. COLEMAN

That familiar phrase sends most of us to the ice-box for a refill, but in the peaceful non-television, non-radio days of an infant century, it was usually the pages before and after your favourite magazine article.

To Mother it might have been the latest fashions from Chicago, to Father a new touring automobile, and to the kids it might have been a small photo of Babe Ruth selling sporting equipment. This was the wonderful age of free-wheeling, not always truthful advertising. With little or no controls on claims, the pages of old magazines were a market place full of the most marvellous and incredible products. Machines that would cure all illness, clothes that would wear for ever, and phonographs that defied you to tell it from an actual voice. Today, such claims in print could get you into trouble for false advertising, but this was a simpler age, and if you had a hunch all was not as pictured, still you could look at the artwork and try to believe it.

I should like to present to you a side-hobby which is so very important to the collector and researcher that it has caused the destruction of tens of thousands of old magazines, newspapers and old books: the old advertisement. In some of the larger cities of the United States, dealers are asking and getting as much as 3 dollars each for a single old automobile or phonograph ad. The stories, editorial policy, art work and charm of some of these priceless old periodicals wind up in the dustbin, while the once-frowned-on "Tradesmen" section gets wrapped in plastic to be sold for ten times the value of the original publication.

All these ads are from my own collection of many hundreds, and I will tell you where they came from so that you may seek out a copy for your own use.

Plate 1 is one of the gems of my ad collection. It features the much sought-after Victor One and has the distinction of being one of the few ads I've seen with photos of the popular American Victor Artists. Sousa, Pryor, Ring, Wills, Vance, Bell and Sadler forever have their faces before us thanks to this fine ad.

The Victor One, along with the series Two, Three and Four were all introduced in 1902 and continued for some years in very much the same form, with the exception of the One which lost its rigid tone-arm in 1903, to be replaced by the "goose-neck" elbow type, which we are more familiar with. The One ran from 1902 to

Victor



PRYOR



BLANCHE RING



SOUSA



JOSIE SADLER



CLARICE VANCE



DIGBY BELL



NAT M. WILLS



Victor I
\$ 25

A popular style
at a popular
price

Other styles
\$ 10 to \$250

Not only the world's greatest opera stars, but the most famous bands and instrumentalists, the leading vaudeville artists and the foremost entertainers, make records for the *Victor*.

Hear

Blanche Ring sing her greatest song hit, "Yip! I Adee! I Aye."
Digby Bell recite his witty baseball narrative, "The Man who Fanned Casey".
Pryor's Band play Pryor's latest ragtime number, "Frozen Bill".
Sousa's Band play Sousa's newest march, "Fairest of the Fair".
Josie Sadler sing her amusing song, "He Falls for the Ladies Every Time".
Nat M. Wills recite his humorous monologue, "Reformed Love".
Clarice Vance sing her current success, "It Looks Like a Big Night Tonight".

Any *Victor* dealer will gladly play these or any other *Victor Records* for you.

Write to us for complete catalogues of the *Victor*, the *Victrola*, and of over 3000 *Victor Records*.

Victor Talking Machine Co., Camden, N. J., U. S. A.

Berliner Gramophone Co., Montreal, Canadian Distributors.

To get best results, use only Victor Needles on Victor Records.



A complete list of new Victor Records for August will be found in the August number of Munsey's, Scribner's, McClure's, Century, Everybody's, and September Cosmopolitan.

8/9

·LIFE·

Victor



Victor III

\$40

Other styles
\$10 to \$250

The
advantages
of the
"goose-neck"
tone-arm



The patented Victor "goose-neck"
tone-arm in playing position.

The patented Victor "goose-neck"
tone-arm when not in use.

"What makes the Victor tone so sweet, clear and natural, and of such splendid volume?" people ask as they become captivated by the unequaled Victor tone-quality.

The "goose-neck" construction of the tone-arm is largely responsible. A little thing in itself, but a great big thing in what it accomplishes.

It puts the weight of the sound-box in the proper place and at the proper angle to get the best results from every record.

Its flexibility enables the reproducing point to follow the lines of the sound-waves so closely that every detail is reproduced with absolute fidelity.

And besides improving the tone, the "goose-neck" adds to the convenience of using the Victor.

This exclusive patented "goose-neck" is only one of the many valuable features that help to make the Victor the world's greatest musical instrument.

If you have never heard a Victor of the present day, go to the nearest Victor dealer's and hear it. You'll be astonished at the height of perfection it has reached in recent years.

And be sure to hear the Victor-Victrola

Victor Talking Machine Co., Camden, N. J., U. S. A.

Berliner Gramophone Co., Montreal, Canadian Distributors

To get best results, use only Victor Needles on Victor Records

New Victor Records are on sale at all dealers on the 28th of each month

++++++ W A N T E D ++++++

Ary records, cylinder or disc, by the following Music-Hall
Artists -

DAN LENO

MARIE LLOYD (Snr.)

VESTA TILLEY,

VESTA VICTORIA,

HETTY KING,

ELLA RETFORD

LITTLE TICH

EUGENE STRATTON

G. H. CHIRGWIN,

GEORGE ROBESY

ALBERT CHEVALIER,

CHARLES COBORN

+++++

I will pay cash, or am willing to swap for copies
of THE GRAMOPHONE magazine, dated 1923-5

Please state price requirements, etc, to -

M. D. BURNS, [REDACTED] EWELL, EPSOM, Surrey.

+++++

W A N T E D ——— JOHN COATES Records

H.M.V.: 3-2911, 3-2963, 3-2968, 3-2984, 3-2985, 02092, 02100,
02108, 02109, 02111, 02144, 02584, 052223, 3-32748, &
3-32848

COLUMBIA: D 1413

Any Pathé Disc
Any career information

DENNIS FOREMAN, [REDACTED], Beeston, NOTTINGHAM

W A N T E D

A 1912 Edison OPERA for playing Blue Amberols,
or a No. 75 AMBEROLA.

Write to-

R. Jenkin,
[REDACTED], NEWQUAY, Cornwall

F O R S A L E

10" Record Covers in strong blue or buff paper @ 10/6d for 50

Printed Stationery; Private Notepaper 8" x 6" @ 12/- per 100

Single panelled Business Cards 3 $\frac{5}{8}$ " x 2 $\frac{3}{8}$ " @ 12/6d per 100

Write to- E. Dennis,
[REDACTED],
Gt. Yeldham, HALSTEAD, Essex.

F O R S A L E

Swiss-made Pocket Gramophone "MIKKIIPHONE"

Offers to: Mrs D. R. Martin,
[REDACTED],
Woodingdean,
BRIGHTON BN 2 6 BD,
Sussex.

RECORD REVIEW

by George Frow

THE WONDER OF THE AGE - MR. EDISON'S NEW TALKING PHONOGRAPH

Argo ZPR 122/3 (stereo)

Available July 1st., 1970

Boxed set of two records, with notes by Ernie Bayly, £3. 5s.0d.
Compiled and produced by Kevin Daly

The idea of one of the Decca group of companies marketing a set of records covering the history of the Talking Machine no doubt strikes many as a little odd - although the Decca Portable made its bow in 1913, Decca records were not issued until August 1929 - but it should not be forgotten that much earlier material from such companies as Edison Bell passed into their archives, and some of this most interesting material may be heard.

A recording of this sort is long overdue, and apart from a German attempt some years ago, no other similar recording is known to the writer; it was the Society's intention to essay something similar three years ago at the time of the Exhibition, and certain items were taped with that in view, but it could never have been done so thoroughly and comprehensively as Kevin Daly has in this set, especially in a short time. He is no stranger to London meetings and an authority on several music-hall artists (see "George Formby Snr., HILLANDALE NEWS No. 53), and in addition to material available to him at Decca, some rare and interesting records have been provided by other members and friends.

At first glance one expects this to be a dramatised version of the invention and development of the Talking Machine from tin-foil to tape, rather on the lines of Gelatt's "Fabulous Phonograph", but it is made up of eight sections covering almost every conceivable aspect of the Talking Machine and how the public reacted to it.

In the first section it gives us a chance to hear, one after the other, Florence Nightingale, W.E.Gladstone, Lord Stanley (not H.M.Stanley, the explorer), P.T.Barnum and Trumpeter Landfrey of the Light Brigade. In another section, George Formby Snr. describes the recording set-up in an apparent effort to fill up the grooves on a short record; Caruso is heard on an A.I.C.C.cylinder, and Edison briefly in the 1908 Electrical Exhibition address. Brief speeches are heard from unlikely people like Horatio Bottomley and Ernestine Schumann-Heink, and a rather "all-about-nothing" chat from George Bernard Shaw on gramophone speeds.

The team of narrators is led by Richard Bebb, himself an experienced vocal collector, and Kevin Daly has rummaged in books, magazines
(turn over 2 pages please)

THE SOCIETY'S PUBLICATIONS

Facsimile reprints of catalogues depicting early phonographs and gramophones.

The following at 7s. 6d. each

- 1) 1893 catalogue of EDISONIA (London) Ltd.

Showing early EDISON & COLUMBIA phonographs. This Company was the forerunner of EDISON BELL.

- 3) 1905 catalogue of the EDISON BELL (London) Company.

Showing the phonographs made or marketed by the Company.

- 4) 1906 catalogue of the English COLUMBIA Company

Depicting phonographs and accessories marketed in the U.K.

The following at 9s. each

- 5) Catalogue of the THORENS (Switzerland) Company.

Compendium of 3 catalogues showing cylinder and disc machines of the first decade or so of this century.

- 6) Catalogue of the "MAESTROPHONE" range of talking machines of PAILLARD (Switzerland) Ltd.

Disc machines of range similar to THORENS catalogue. These two catalogues together are of great help to collectors in identifying machines of continental origin.

-
- 7) Illustrated catalogue of the Society's 1967 Exhibition - "90 Years of Recoded Sound", held in the City of London.

.....3/6d each

- 8) EVERLASTING Cylinders (U.S. Phonograph Company)

Complete list of the Cleveland Company, compiled by Maj. Annand.
...5/- each

- 10) EDISON CONCERT Cylinders

Complete listing of the Edison large-diameter cylinders compiled by Peter Betz

....5/- each

- 11) Back numbers of HILLDALE NEWS

Available in volumes only, as follows-

Nos 1-22 £1	Nos 32-42 £1
23-31 £1	43-50 15s.

Thereafter 2s.0d. each

12) ODEON Royalty Record catalogue, 1913

16 pages and cover4s. (50 U.S. cents)

13) COLUMBIA Celebrity Record Catalogue 1914 (illustrated)

40 pages and cover10/- (1.25 U.S. dollars)

ALL ABOVE PRICES INCLUDE POSTAGE

JOE BATTEN'S BOOK

The autobiography of Columbia's musical director in England, who spent a lifetime in the recording business.

Now out of print. New copies 15s. post free anywhere

TALKING MACHINES, by V. K. Chew, M.A.

The official H.M. Stationery Office publication, and indispensable as a source of reference to all collectors of gramophones and phonographs.

..... 8/6d post free anywhere.

RUBBER STAMPS

The two Rubber Stamps are once again in stock, as follows-

"TRADE MARK" GRAMOPHONE

"EMPIRE" PHONOGRAPH (rather similar to the STANDARD)

Price 14s. each (or 2 U.S. dollars), including postage.

THESE ARE THE LAST AVAILABLE AT THIS PRICE

All these publications are available from L.L. Watts, [REDACTED] Road, Twickenham, Middlesex, England. Cheques and postal orders should be made available to the Society and not to individuals. Wherever possible, overseas members are invited to send their paper-money equivalents, as bank clearance charges on non-sterling cheques (checks) are often very high indeed.

and newspapers to find telling and amusing extracts from articles and advertisements, including a 70-year old portent of sound on tape. We go to war with the gramophone, with patriotic songs on the Home Front to the gas shells at Lille. (The producer has got those gas shells away much quicker than did the original Royal Garrison Artillery!)

Quite rightly, P.G.A.H.Voigt is given much of the credit for early electrical recording in Britain, and two contemporary Edison Bell records by Boult and Barbirolli remind us how the stars shone amid the pickle factories of Peckham all those years ago.

In the very brief time allowed to get this article on paper, there has not been the time to study this recording at depth, but it is a happy presentation containing much that we had not heard or realised before, both recorded or in forgotten pages of dusty magazines, and it is wholeheartedly recommended to anyone with the slightest interest in our hobby, and to any student of modern history.

Your reviewer would add three or four comments. The occasional American accent essayed by the actors should have been given to a native American; the Gramophone & Typewriter Co. did not come into being until Dec. 1900; the writer had always thought that Tamagno made his recordings with Wm. Gaisberg in his mountain villa at Sousa in the Mont Cenis Pass, not on the Riviera, but this is not important; some of the musical items are a little trivial, and once or twice seem too obtrusive; it would have been interesting to have heard Berliner himself on one of those little 5" discs. However after such a magnificent effort to educate and entertain us, these comments sound a little churlish.

The interesting notes that came with my test pressings have been assembled by Ernie Bayly, and the cover shows a gramophone with infinitely more sales appeal to the general public than to us. Something with the nobility of a Senior Monarch might have been better.

We must salute Kevin Daly for this very fine set, and wish it every success. For the centenary in 1977, could not this team first study what material is available in the Society, and then join with E.M.I. to produce the definitive issue?

.....

It is suggested that overseas members, desirous of obtaining a set of these records free of our domestic purchase tax, should contact one of the recognised British record exporters. It is thought that "The Record Shop", 61 Fore St., IPSWICH, Suffolk, would be able to help you in this matter.

The next HEREFORD Area Meeting will be at "Ye Olde Harpe", Catherine St., HEREFORD on 20th June, 1970 at 7 pm.

FOR SALE AS ONE LOT -

Early SCALA portable gramophone
Early H.M.V. portable gramophone
c.1925 H.M.V. oak table model gramophone
c.1905 JUNIOR MONARCH flower-horn gramophone
c.1900 pedal-operated ORGANOLA, with many rolls. ("ANGELUS")

N.B. The portables are in fair condition, the table model is very good, and the Junior Monarch is fair. The ANGELUS (Understood to be a rare item) is in reasonable working order, but would need improving. It is shaped as an upright piano, but only 46" wide by 40" high.

=== PRICE £60 the lot, NO OFFERS, PURCHASER COLLECTS ===

Write to: N. Clift,
[REDACTED]
WINKLEIGH,
Devon.

W A N T E D
=====

I have a Pathé phonograph with Salon mandrel, and a COLUMBIA Grand for 5" cylinders. Can anyone help me to find some cylinders for these? I will exchange Blue Amberols, or pay cash, or exchange a phonograph for a quantity.....

Jack Maloney, [REDACTED], OLDHAM, Lancs
Telephone [REDACTED]

+++++

INFORMATION WANTED

Member Peter Burgis wishes to form a national collection of recordings and literature on Australian-born artists.

Any comments, anecdotes or other correspondence welcomed, and any information leading to the discovery of the more unusual discs (JUMBO, IMPERIAL, VICTORY, PHOENIX, RADIO, etc) Also particularly Lalla Miranda, Ella Caspers, Harold Williams, Rosina Buckman, Cecil Sherwood, Ada Crossley on Pathé. Willing to make exchanges where possible.

Address: [REDACTED] Hornsley, N.S.W., Australia 2077.

Sorry all Tinfoil to Stereo and Portfolio books have been sold out, but we have many interesting books in our Sales and Wanted list, as well as many other items you may need.

I need reproducers for the Edison cylinder phonographs, complete or parts, wooden horns for Victor, and metal Cygnet horns for Edison. Best prices paid for Model "O" and "K" Edison cylinder reproducers.

Our large Sales and Wanted List prepaid overseas for 75 cents.

We buy, sell and exchange many items for the EDISON, COLUMBIA, VICTOR and STANDARD. Especially need good Edison 2-minute Wax Records, also the large Edison and Columbia Concert records, if in good condition.

Try me for anything you need for any of the four machines mentioned, or tell me what you have for sale for these machines.

A. NUGENT, Jnr., [REDACTED] Richmond, Va. 23231 U.S.A.

WANTED TO BUY

BERLINER Records, operatic, or pre-1898 generally; very early examples (eg 5") would be welcome.

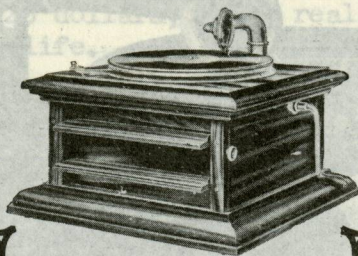
Also TRADE-MARK Gramophone - good condition.

In any case, please state price.

Peter G. Adamson, [REDACTED] St Andrews University,
North Haugh, ST. ANDREWS, Fife, Scotland.
Telephone - [REDACTED]

The Columbia ECLIPSE
Price \$25

A genuine Columbia with
the genuine Columbia tone.
Oak or Mahogany.



Equipped with the exclusively Columbia tone-control leaves, insulated continuous tone-chamber and the new No. 6 Columbia reproducer.

Destinn Zenatello Nordica Carolina White Segurolo Pasquali Fremstad Slezak
Orville Harrold Bispham Cavalieri Maria Gay Nielsen Mary Garden



Painted from photos by (c) Mishkin, (c) A. Dupont, (c) Aylett, Matzene, Otto Sarony Co., Chickering and Breittkopf & Hartel

Parlow Ysaye Bonci Hofmann Friedheim Scharwenka

You can hear all the great artists of all the world without one exception on any Columbia Grafonola: and those whose portraits appear above are a few of those—by no means all—who make records especially for the Columbia.

Go to your dealer and ask him to play at least one record by each of these artists. All Columbia records can be played on Victor talking machines. Likewise, all Columbia instruments will play Victor records.

COLUMBIA

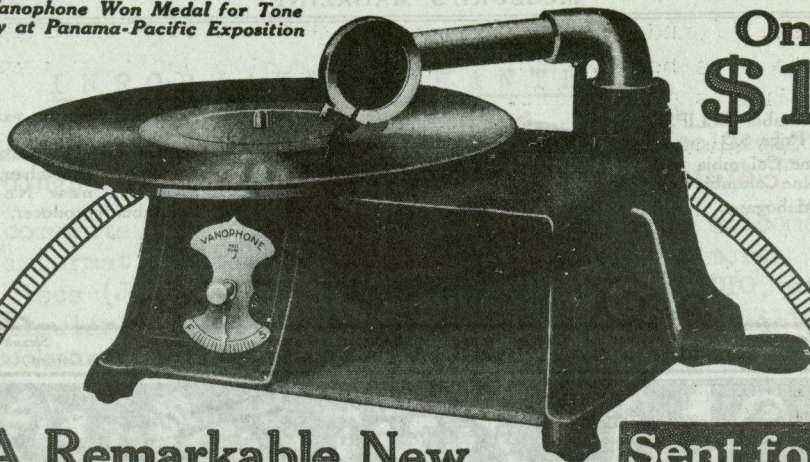
GRAPHOPHONE COMPANY, Box 213, Woolworth Building, New York

Creators of the talking machine industry. Pioneers and leaders in the talking machine art. Owners of the fundamental patents. Largest manufacturers of talking machines in the world. Dealers and prospective Dealers write for a confidential letter and a free copy of our book, "Music Money." PRICES IN CANADA PLUS DUTY. Manufacturers of the Dictaphone.

These advertisers have McClure's endorsement—mention McClure's.

The Vanophone Won Medal for Tone
Quality at Panama-Pacific Exposition

Only
\$12



A Remarkable New PHONOGRAPH

Sent for
**FREE
TRIAL**

Please consider this latest addition to the Phonograph Family with an open mind. Judge it not by price—but by performance only. We give you the privilege of hearing this remarkable new Phonograph without the slightest expense or obligation.

Send us your name and address on Coupon below (or in personal letter) and we will offer you a Free Demonstration that will enable you to judge for yourself the unsurpassed purity, volume and richness of tone and amazingly faithful reproductive ability of this perfect Phonograph.

You will be perfectly free to test this new instrument, compare its performance with even the highest priced Phonographs, and form your own unbiased conclusions as to its merits. Mail the Coupon today and get our Free Trial Offer on this new and wonderful instrument—

The VANOPHONE

"Costs You Nothing To Give It A Hearing"

The VANOPHONE was designed and built especially to supply the enormous demand for a perfect phonograph at a moderate price. In quality of performance it satisfies the most exacting, and brings alike to the millionaire's mansion or workman's cottage the delights of good music and entertainment. With the VANOPHONE in your home, you need never pass a dull evening.

It offers you the very cream of the world's best music, both instrumental and vocal; notable speeches, recitations and monologues by great orators and stage celebrities. It brings right into your home the stars of grand opera, world-famous bands and orchestras that have thrilled and inspired millions of music lovers.

The VANOPHONE appeals to all ages and tastes. It educates, entertains and satisfies both young and old, reproducing with marvelous fidelity everything in speech

and music produced on disc records. For quiet home enjoyment, dances, club use, parties or outings, this remarkable phonograph has no superior at any price. You may own one for only \$12.

The VANOPHONE is an all-metal machine, beautifully enameled in black and gold. Has an exclusive brake which automatically starts and stops the machine (a feature not found on some of the very highest priced phonographs) and a new and improved reproducer that reproduces with a clear, bell-like fullness, the highest as well as lowest tones. All harsh, rasping effects have been entirely overcome in this latest musical creation.

Mere description of the VANOPHONE conveys little idea of its real value. Tones tell more than talk. "Hearing is believing." Listen to this remarkable instrument—then decide! Let your verdict be based on the test we give. Write or mail the coupon today.

DEALERS

Do you realize the enormous demand that is daily growing by leaps and bounds for this remarkable new and perfect phonograph at a price that places it within reach of every home? Only \$12. If you are in position to handle the VANOPHONE in your trade territory, write at once for our attractive offer to Druggists, Stationers, Hardware Dealers and General Merchants, who are willing to supply the demand we have created.

Mail Coupon
for This Big
Special Offer

Write or Mail Coupon Today!

We will gladly send our Special Free Trial Offer on the VANOPHONE to any reader of LIFE. Letter, postal or coupon brings it promptly. The VANOPHONE is only \$12 anywhere. Ask your dealer. If he can't supply you, address—

The Garford Manufacturing Co.,
Dept. G ELYRIA, OHIO.

THE GARFORD
MANUFACTURING CO.
Dept. G Elyria, Ohio

Please send me full particulars about
your VANOPHONE and Special Free
Trial offer to readers of LIFE.

Name.....

Address.....

1909 as did the II and IV. The III lasted until 1911. Its original 111 price seems to have been 25 dollars, and I really don't believe it changed much in its model life.

Plate Two shows a large drawing of the Victor III and the advantages of the "goose-neck" tone-arm over the rigid. This ad was bought in New York City for three dollars and fifty cents two years ago. You will notice the blown-up views of the tone-arm and the reproducer. Most invaluable for restoring this model.

Plate Three I include to show you what art work can do to sell a bad product. To the reader, the drawing of the machine gives the appearance of being a sturdy, large, impressive looking phonograph. I have seen this model and it looks very little as pictured. The wood thin, the veneer thin and glued only in spots, the box unevenly put together. The metal is the type known as "pot", and the sound weak and tinny.

The painting is loosely copied from what Victor was doing with their Red Seal artists, and many of the artists shown must have been under contract to Victor when this ad was published. I do not have a date on this ad as it was bought from a dealer, and they have a habit of forgetting little things like that. It is interesting to note the plug for Victor at the bottom of the ad, which might place this one about 1913, after all the court battles had been fought over the patent rights. It was agreed among the large disc manufacturers to try and get along and not openly throw brick-bats at the competition.

Plate Four shows one of the lesser lights who tried to cash in on the exploding phonograph market around the time of the First World War. The Vanophone was made in Elyria, Ohio, was all-metal, and might have been a pretty good little machine. I have never seen or heard one, and can offer no comment on the motor or sound, but it looks like it might have sold.

As of May 1969, when this article was written, you could buy the Vanophone from Stephen M. Leonard, [REDACTED] Great Neck, Long Island, New York 11021, for 55 dollars. It is carried in his list of phonos for sale.

Plate Five shows the 1914 Domestic, which was made in Philadelphia, Pennsylvania. A friend of mine who had one, told me that it was beautifully finished, but sounded like someone yelling down a pipe. From looking at it, I believe him. No doubt the use of the phrase "talking machine" is the reason I have never seen another ad for the Domestic. It must have made the Victor very unhappy.

And there you have a group of ads which I believe are a pretty

good cross-section of what was being done to sell phonographs back in great-grandfather's day.

For the benefit of those wishing to secure copies of these ads for their own collections, you will find them or others in these magazines:

- Plate I.....August 1909 issue of "Country Life"
- Plate II.....April 1911 issue of "Life".
- Plate III.....McClure's Magazine of unknown date
- Plate IV.....February 1916 issue of "Life"
- Plate V.....September 1913 issue of "Red Book" magazine.

.....which brings us to Plate Six. What, you may ask, is a radio doing in with all these phonographs? The answer is an invitation to study the cabinet the radio is housed in. Does it look at all familiar? Of course it does, because it's the "missing link" between the phonograph of 1923 and the radio of 1924. To my thinking, this model closes the gap in style design, and was not made for more than a few months when it was pulled in favour of the more conventional box type of receiver. The date is March 1924, and the source is the National Geographic Magazine. No other publication that I have ever seen carries this ad. You will note the use of the Chippendale lower section with its winged posts, and the use of Roman numerals in describing the model. This machine cabinet really looks odd housing a wireless receiver, and the people who designed it must have had Eldridge Johnson looking over their shoulder, as it's without a doubt, Victrola inspired. This is the way the good Mr. Johnson would have pictured one of HIS radios.

It's amusing to consider what a colour television set would have looked like if this trend would have continued into the present. A few more dials, perhaps a set of 'rabbit ears' sticking out of the top, and a picture tube where the speaker was. Of course, with the advent of electric recording a few years later, a phono would have filled the lower section, and that might be replaced with a Hi-fi unit on our present version.

All in all, ads are more than someone trying to sell you something. They present new ideas, help to unseat old ones, and no doubt are the reason that we do not watch "Gunsmoke" on an R.C.A. Victor Teleilola XXXIII, housed in a modification of a Chippendale cabinet.

And so the search for old ads goes on. Perhaps fifty years from now, our grandchildren will be spending hours in old bookshops, hunting through issues of old PLAYBOYS for an ad of a 1969

As for me, I wonder where I could buy a Radiola Super-VIII Heterodyne with second Harmonic stage and semi-Chippendale cabinet.

.....THE END..... (or is it?)

Illustrations accompanying the above article are to be found on the inside pages and on the back cover. - ED.

EDISON WAX AMBEROLS -

by PETER BETZ

The Collectibles in the American Series

Within any record series there are some selections which can be termed 'The Collectibles', those, which for one reason or another, are the most sought-after items. Since record prices have jumped sky-high in recent years, it only makes sense to seek out these most coveted recordings. To simplify, I have listed the artists involved, and then offered brief discourse on the reason for their desirability. Referring to the British Sydney Carter list of Edison Wax Amberols, you may pin them down as to numbers and titles. When record-hunting, however, it is easiest to make a wallet-sized artists' list, for you can thereby remember to pick up any records you find, to trade or keep, by these artists, rather than try to remember a host of titles or numbers.

Look for these.....

Murray K. Hill	Henri Scott	Marie Dressler
Marshall P. Wilder	Karel Bondam	Sir Ernest Shackleton
Mabel McKinley	Stanley Kirkby	Reinald Werrenrath
Grace Cameron	Ernest Pike	Lottie Gilson
Digby Bell	Peter Dawson	Fisk University Quartet
Nat M. Wills	Alan Turner	Polk Miller's Quartet
Josie Sadler	Alexander Prince	Sousa's Band
Ray Cox	Herbert L. Clark	Garde Republicaine Band.
Bessie Wynn	Sophie Tucker	Theodore Roosevelt
Joe Maxwell	Stella Mayhew	U.S. Marine Band
Irene Franklin		

With such a large number of personalities, one can only summarise the reasons why these artists' wax Amberols are sought after. The following reasons are, therefore, unavoidably brief.

Marshall Wilder was well-known from the 1880's as a drawing-room entertainer in England and America. Author of three books about himself and his contemporaries, his two titles in this series are, to my

14 knowledge, his only catalogued cylinders.

Mabel McKinley and Joe Maxwell were song-writers of some success, and the former was a cousin of the late President. The explorer Shackleton and Teddy Roosevelt were prominent public figures, and so it is hard to understand why their records are so scarce. Not all of T.R.'s were remade in Blue Amberol form, so they must be sought in the wax.

Any collector with a folk-bent will scurry after the few scarce titles of Polk Miller's Old South Quartet, and the Fisk University Quartet. Again, not all were remade in celluloid. Henri Scott and Reinald Werrenrath appear once or twice, while both these fine artists are better-known for their disc careers.

A surprisingly good number of vaudevillians and stage figures are included in the series. Within this category, we can look for the voices of Marie Dressler, Lottie Gilson, Irene Franklin, Bessie Wynn, Ray Cox, Grace Cameron, Josie Sadler, Sophie Tucker and Stella Mayhew. All girls? No, for there is also Murry K. Hill, Nat M. Wills, and the famous actor Digby Bell.

English artists of quality reputation include Stanley Kirkby, Ernest Pike, Peter Dawson, Alan Turner, and the accordionist Alexander Prince. These are sometimes encountered with English 23000 numbers, as they could be ordered from the English catalogue, in some cases before the American number appeared.

Turning back to America, cornettist Herbert Clark, soloist with Sousa and others, is a popular acquisition, and it does not seem difficult to locate pianist Karel Bodan's several fine solos, which are the first successful 4 minute piano recordings. Considering the popularity of Sousa's Band and Victor Herbert's Orchestra, as well as their leaders' respective compositions, it is hard to understand why their records are not more common. But they are not, any more so than those of the Garde Republicaine Band of France, a band which now, as well as then, ranks as one of the finest in the world. Their selections on the French series were prolific, but in the American series, the band appeared infrequently.

That seems to cover, in unfortunate brevity, the most desirable wax Amberols. May be irritated that I have left out some or all of their favourite artists; I can only reply that I have left out almost all of mine, and that the point of this article is to make the new or inexperienced collector aware of which cylinders are worth trading and/or paying higher prices for, and why, rather than hash over a few that we like for subjective reasons only.

(This article was first published in the PHONOGRAPHIC RECORD, magazine of the Vintage Phonograph Society of New Zealand, in April 1969)

Does the motor run? If it does, listen and inspect for spring "bumping" by winding the motor up fully and letting it run down, at the same time listening for other noises such as excessive gear or bearing noise. If the motor does not run, find out why. Most often a broken spring is the trouble; this can be located by holding the turntable still and winding the handle slowly - the spring will be heard to slip. If there is no slipping sound, the spring may be off the centre spindle and need only re-location onto the lug on the spindle. NEVER try to play records by turning the turntable manually - this can easily lead to the spring being turned to the wrong side of the spindle.

Sometimes parts are missing, most often portions of the governor, especially the weights, or the governor springs may be broken. All weights must be equal, so if replacing ensure that the new weight is correct. Often the spring and weight unit from another machine will do quite well - I have an Edison Fireside running perfectly with a governor set from an H.M.V. portable. Check also for loose parts - grub screws on gears have a habit of coming loose, and other loose parts may have fallen into a gear and jammed it.

Now that you have all the parts and have located all sources of undue noise, you are ready to dismantle the motor, after letting it run down completely, taking careful note of the way it goes together, although, for most machines re-assembly is self evident. Some even have a diagram under the top, and this makes re-assembly child's-play. Put all parts in a tin or box whence they cannot be lost. Nothing is worse than having a machine which won't go because of one lost part - this I know from bitter experience.

Wash all parts in petrol (kerosene will do, but petrol is preferable), using a stiff brush to remove all grease and dirt. If using petrol, take care that you are in the open with no naked flame for a considerable distance. Don't throw a small part away with the dirty petrol; it's very easy to do.

Now let's deal with running problems. Firstly the spring - AND PLEASE TAKE CARE WHEN DEALING WITH A SPRING - mishandling can be extremely dangerous. If in any doubt of your ability to handle this part, I suggest you leave it to the expert. If you feel thoroughly capable of dealing with it, then the following may be of assistance. If it is broken, extract it from the spring cage, and obtain a new one. Take

116 notice before removing the spring whether it is wound-in clockwise or anti-clockwise. Great care is needed when re-fitting - you need patience and strong hands. Locate the outside end onto the lug inside the cage and feed the spring in, holding it very firmly as you do so. If the spring is bumping, the best cure is removal, complete cleaning and replacement. If the bumping is not bad, a teaspoonful of an equal mixture of petrol and kerosene introduced into the spring cage may soften the grease and do the trick. Another method is to remove as much old grease as possible, using a blunt knife, screwdriver or similar implement, then wash in petrol. To remove the last bit, mix baking soda and water (one heaped teaspoon to a pint) and boil up the spring in this, still in the spring cage. Fifteen minutes should remove the worst of the grease, but longer boiling is unlikely to affect the temper of the spring. Re-grease the spring, using a good quality of graphite grease and plenty of it, but don't overdo it in the centre of the cage, or the spring may bend and break when wound, due to the pressure of the excess grease.

Gear Noises. Having located the gear responsible, try moving one or the other gear slightly, if possible. Otherwise, lubricate with plenty of graphite grease and learn to live with the remaining noise. The only alternative is to get new gears, either from a wrecked machine, or by getting them made. Many noises will disappear when a load is put on the turntable - i.e; when the needle is placed on the record.

Bearing noise The most troublesome bearing is the one at the top of the motor where the turntable shaft passes through the top plate of the motor. Plenty of graphite grease should fix this, but if it is very bad some building up with weld and re-turning of the shaft may be necessary. Sometimes the slackness may be taken up by hammering the top and bottom sides of the top plate bearing towards the centre. But do not get carried away - test after every few taps. The same procedure can be used when a turntable is loose on the shaft. With other bearings, dryness is again the usual trouble and an application of grease will do the trick. W.B. On many machines the winding mechanism includes a spring wound around a shaft to stop it from turning in the wrong direction. Never try to dismantle this part, as it stops the mainspring from unwinding via the handle. Grease moderately, or lubricate with heavy oil.

Once all the trouble spots have been eliminated, you are ready to re-assemble the motor. The spring unit is almost always first, followed by the other gears. Ensure that all gears are well

lubricated with grease - a graphite grease is best, but any other 117
good general purpose grease may be used. After re-assembly, oil the pad
controlling the governor and ensure that all moving parts are well
lubricated. Take care with the governor; the ends of the shafts usually
fit into small holes in the ends of short rods, these holes being
slightly off-centre to facilitate adjustment of the governor in relation
to the driving gear. As well, the whole governor unit should move back-
wards and forwards at least one sixteenth of an inch. It is vital to
ensure that the governor is operating freely, and there should be a
little fore-and-aft play when the unit has been fastened into place.
Once the motor is re-assembled, wind it fully and check operation to
ensure that it is working properly and that no further lubrication is
necessary. Remount motor on to the baseboard, and the job is done.

9000 RARE RECORDS PRESENTED

NEW YORK - A collection of 9000 operatic and concert recordings -
featuring almost every vocal artist of importance in this century -
has been presented to the Research Library of the Performing Arts at
Lincoln Center.

Among the more notable rarities are three 1902 Pathé sides recorded
by Enrico Caruso in Milan, a 1902 Chaliapin recording of the "Calf of
Gold" aria from "Faust" done in St. Petersburg for the Gramophone &
Typewriter Company, and an equally scarce 1903 G. & T. disk of Felia
Litvinne in Brunnhilde's "Ho-Jo-To-Ho" from "Die Walkure", with Alfred
Cortot at the piano.

The gift is from Layder Greenway, chairman of the board of the Metro-
politan Opera Association.

.....report from Seattle Post-Intelligencer, March 10th, 1970

AN ACKNOWLEDGMENT

Once again the Society is indebted to Bill Brott
for generously putting his professional abilities
at its disposal. It is he who has designed a new
and striking heading for THE HILLANDALE NEWS cover,
and I should like to thank him very much on behalf
of us all.

George Frow

REPORTS OF MEETINGS OF THE SOCIETYby a London Correspondent

Due to the lack of space in the April issue, there are now three gatherings to report.

The March meeting began with a silent tribute to the late Arthur Weatherley, our last founder-member, and the senior gramophone society member anywhere.

The programme was given by Geoff Edwards of Ealing, and was his first programme to the Society. This was on L.P. and 78 discs. He began with a short selection from "H.M.S. Pinafore", followed immediately by a 'send-up' of the song from the opera by the American humourist Alan Sherman - "When I was a lad".

We next heard a sketch from Will Hay and his Scholars, representing the B.B.C. 'Music Hall' programmes between the wars. It may not be generally known that Hay was a mathematician and astronomer of distinction, and has a star named after him.

A couple of bands from one of Saydisc's player-piano recordings followed. Some of the Saydisc records of pianos, cylinders, organs and musical-boxes are taken from member Roy Mickleburgh's collection.

A slice of humour then followed - vintage Music Hall from Gus Elen in "It's a great big shame" and "Nice quiet day", and Billy Bennett's "League of Nations". Danny Kaye gave his version of "Mad Dogs and Englishmen", and Alan Sherman again with "Mexican Hat Dance" and "Let's call up the A.T. and T."

Geoff Edwards introduced early examples of British Dance Music with The Rhythm Eight, and Bert Firmin's Orchestra, followed by vintage - almost veteran - Flanagan and Allen ("Cl-Oi!-sters")

A further parody by Alan Sherman of "Tit Willow", followed a selection of items from "Mikado".

To come a little nearer the present day, Geoff Edwards closed with the theme song from "Magnificent Men in their Flying Machines", and British humour from Benny Hill, a popular figure on the small screen.

Thank you Geoff for an enjoyable evening.

.....

At the April meeting of the Society, we had an excellently arranged programme of recordings, ably presented by Geoff Townsend

of Braintree. The programme itself was divided between Edison Diamond Discs before the interval, and Blue Amberol cylinders afterwards, all being electrically reproduced on the Society's equipment. 119

Geoffrey prefaced his recital with a short resumé of the history of the Diamond Disc, that they were produced between 1913 and 1929, issues after 1927 being electrically recorded. Many of the recordings appeared subsequently as cylinder records. The groove-spacing on the discs is 150/inch, and they were made to play at 80 r.p.m. All are vertical-cut, and rim-start, and may be played with a modern stereo cartridge fitted with a suitable stylus. A feature of the catalogue, he told us, was the similarity with the Columbia Company's in the names of operatic artists. Such names as Destinn, Zenatello, Muzio, Bonci and Anselmi were evidence of this.

After these opening remarks, we heard our first record, which was of the Goldman Band playing the "Jolly Coppersmith", followed by Vasa Prohoda with Dvorak's "Humoreske". Prohoda was discovered in Europe playing in a café orchestra, and eventually went to America as a concert violinist. He also appears on the Decca-Polydor series.

Next came two tenors of different styles, Van Brunt singing "I'll take you home again, Kathleen", and Anselmi with "O Paradiso" from "L'Africaine". Then two executants of manual dexterity with George Hamilton Green's "Log Cabin Blues" xylophone solo and Anna Pinto playing a harp in improvisations on "Kathleen Mavoureen".

At one point in the programme, an apology was made for the high surface noise on some of the Diamond Discs, the reason being that during the 1914-1918 War, substitute material had to be used in their manufacture.

We continued with Kaplan's Melodists; Thomas Chalmers, baritone suggests a certain likeness to the later Lawrence Tibbett, but "Semper Fidelis" by the New York Military Band is always unmistakably Sousa's. We then had a reminder of the Wizard of Menlo Park in his recording of "Let us not forget".

A piano medley fox-trot "Ma", played by Ernest Stevens excited opinions as to whether it had been recorded acoustically or electrically, (No 50929) and Van Brunt again charmed us with "The Low Backed Car", and "California, here I come" ended the first part of the programme, reminding us how cold and unseasonal it was outside.

After the interval came the Blue Amberols, some of which were very fine British issues. The fare on these was a little different from what we had just heard on the Discs, in that although we had serious

120 singing from de Cisneros in "Ben Bolt", Middleton in "Simon the Cellarer", Bonci "Salve dimora", Agostinelli "Addio del passato", and Charles Hackett "Let me like a soldier fall", and various band and instrumental offerings, we also had a number of humorous items.

These were Billy Merson, the Lancashire comedian, singing "The Yacht that I've not got", and Billy Williams (The Man in the Velvet Suit) performing his popular "Kangaroo Hop".

Of the Billy Merson cylinder, Geoff Townsend remarked that this very fine recording was the best of Merson's voice that he had ever heard, even better than the H.M.V. electrical discs.

Another rarely-played item was of Bransby Williams in one of his Charles Dickens characterisations, Scrooge's awakening on Christmas morning from "Christmas Carol". Here it was stated that one could hear the sibilant in the word 'mercy', whereas this was absent from other acoustical recordings of this piece.

Geoff Townsend showed that with plenty of background information, and Edison Diamond Disc and Blue Amberol evening can make the time fly all too quickly.

.....

In May we met as usual for our monthly meeting, but instead of a record recital, we all took part in a quiz programme entitled "Blowing their own Trumpet", compiled by Frank Andrews, who told us that he had just 'clocked-up' his first two years of membership.

The members present divided into two teams with a spokesman for each, positions occupied by the Chairman for the evening, Len Watts, and membership-secretary George Woolford.

The basis of the quiz was for each team in turn to identify the disc to be played by means of the advertising matter displayed either on the record's envelope or its label. There were various supplementary questions relating to artists, music titles, history of labels, record companies and sundry items.

Each team had twenty records from which to answer questions and by the end of the evening the Chairman's team won a close contest by one point.

The supplementary questions posed brought forth much of interest from those attending, and as Len Watts said in his summing up, he thought that everyone had learned quite a lot from the entertainment provided.

Discs employed ranged from issues of the early 1900's to

the demise of 78 discs in 1960, and included artists from the very 121 wide spectrum of the entertainment and artistic worlds, such as Caruso and Max Miller.

An unusual record was played, which did not form part of the quiz programme. This was an American "Not for Sale" disc which was made by Columbia in its competition with Victor. It was given away by dealers to talking machine owners to laud the quality and double-value of Columbia's double-sided discs. Truly a "Blowing their own Trumpet" product.

A useful debut from Frank Andrews at the top end of the room. Such a programme entails an enormous amount of home-work, and Frank had certainly not been a slacker!

CALIFORNIAN COUNTERPART

We find that we have received three reports of meetings of the Society of Early Recorded Music of Los Angeles since we last went to press, and Dick Layman, their Secretary (and our Member) compiles their reports and announcements with a ready wit and fluency of pen which I think would elude most of us over here.

Their programme interests seem to be wide indeed - rare and obscure jazz, operatics, Wanda Landowska, and their President is seeking a recording of Beethoven's 7th by Toscanini and the N.Y.P.S.O. Those old Toscanini are being reissued here by R.C.A. and we will gladly get hold of one for him if he will let us know. They are even sold by Woolworth these days.

The Club was recently featured in "FM and Fine Arts Magazine", which, although we only understand half of that title sounds highly cultural!

Tom Layman was planning to come to Europe in May, but is now planning to come after retirement in July. We hope we shall see him.

MISCELLANY

A member reports having seen the book "Enciclopedia dei Cantanti e delle Canzoni (di vecchi editore)" by Tullio Barbato in Italy recently; It is a thick book and from its cover it suggests that it would be of particular interest to vocal record collectors. As the bookshop was closed, price and publisher could not be ascertained, but if this is a new publication and would be of interest to members, perhaps an overseas member could provide more details.

.....

The Society tenders its congratulations and good wishes to Sydney and Mrs. Carter, who celebrate their Golden Wedding in June.

.....

Programmes for London members are held on the SECOND FRI-DAY of the month at the "White Swan", Tudor Street, City, E.C. 4., at 6-45 pm. That on June 12th will be given by Mr O. Waite on Blue Amberol cylinders, while on July 10th Robin Hayden has promised us an evening which, at the time of writing, will possibly be on Diamond Discs. If there are any members who would like to come up and give a programme, would they please write to the Chairman or Vice-Chairman. Well-prepared programmes on subjects of interest to the Society are particularly welcomed; several of our senior members who were regular programme presenters in the past have either died or moved away, and younger or newer members are given every encouragement to make themselves heard.

.....

A newspaper note reminds us that Ellaline Terriss is now in her 100th year. Wife of the late Sir Seymour Hicks, and always associated with the song "Honeysuckle and the Bee" (1901), she is probably the oldest surviving artist (e) in Great Britain to have recorded, making her first G & T discs in 1903 according to John Bennett's excellent "Voices of the Past". (Oakwood Press) It is quite likely that she made earlier recordings, and if members would like to send any details of these, we should be pleased to publish them. According to the newspaper, Ellaline Terriss is still painting, a hobby she took up at the age of 71.

OUR REPRINTS

The Society is continuing the policy of re-printing early catalogues, started some years ago by Ernie Bayly. The first catalogue offered, the Lioret, is unfortunately now out of print. Up to now these facsimiles have generally been of machine catalogues, but if the support of the membership is forthcoming, we shall go ahead and publish some early record catalogues we have in hand.

The first two now available are the Odeon Royalty Catalogue 1914-1915, and the Columbia Celebrity Catalogue of the same time, and price details and how to get them will be found in the centre pages. More than half of the 18 pages of the first are taken with operatic releases and will interest the vocal collector, while the

10 pages of the Columbia are divided into three sections —
 Paroon label "De Luxe", Pink Label Grand Opera, and Brown label Rena —
 and photographs and biographical details of instrumentalists and singers
 are shown, as well as their record listings. The offset-printing pro-
 cess is not the best way to reproduce half-tone photographs as clearly
 as we would all like, but both these catalogues have paper and colour-
 ing as nearly as possible to the original.

I would like to thank the member who has so freely and generously
 loaned these and other catalogues for reproduction, and future adventures
 in this field would depend on the reaction and support of members for
 these first two.

Also if any members have material likewise suitable for facsimile
 reproduction, would they please be kind enough to let me know.

George Frow

"TIPPERARY" AND THE TOMMIES

The song which helped to beat the Kaiser half a century ago
 was not a real soldier's song in the rousing ribald style. It was
 a civilian song, a sentimental music-hall ballad written two years
 before the fighting started.

Yet "It's a Long Way to Tipperary", soared to fame right at the
 start of the 1914-18 war and was played and sung on all Britain's
 battle fronts around the world.

Its lilting tune was like a tonic to tired Tommies and their
 anxious families at home. The words may sound banal today, about Paddy
 the Irishman who went all the way to London, only to find he had left
 his heart in Tipperary, the small town near Limerick.

But back in 1914, Paddy's yearning for his Irish Molly found an
 echo in the hearts of millions of men as they marched to battles from
 which many of them would never return.

It was British war correspondent George C. Curnock, of the "Daily
 Mail", who turned "Tipperary" into a hit. On the quay at Boulogne he
 was watching the landing of the first British troops, the "Old Contemp-
 tibles." As they marched past he heard them singing a song which was
 new to him. He wired his paper that the troops were disembarking, not
 to martial music, but to the tune of a sentimental "civvy" song.

Within 48 hours the words and music of "Tipperary" had been pub-
 lished in every major newspaper and thrown on the screen of practically

124 every cinema in the country.

Music-hall star Florrie Forde sung it to the troops. It went into the repertoire of all the Allied bands almost at once. It was translated into every major language. The names Piccadilly and Leicester Square even turned up in Chinese.

Published copies of the song always bore the names of Jack Judge and Harry Williams. They were both vaudeville actors, although Judge also ran a fish shop in Oldbury, near Birmingham.

Jack Judge said he wrote "Tipperary" on New Year's Day, 1912, after someone had bet him five shillings he could not write a song and sing it on stage in a single day. He sat down and, with the assistance of his friend, Harry, he wrote the words and music. That night he sang it at the Stalybridge Grand Theatre, near Manchester. It went over well, but in the next two years it made him only £9. 5s. 0d.

Then one August morning in 1914, Jack Judge opened a newspaper and was thrilled to see the words and music of his song conspicuously displayed. The song made thousands of pounds for the two actors.

Jack Judge died in July 1938, at the age of 60, as the storm clouds were gathering for another world war.

(from a report in MONTREAL STAR, August 23rd 1969, by Vic Aldiss)

EDI-SMILES, (1927)

A Scotsman, coming to the great city and registering in the hotel, was conducted by the bell hop to his room. The Scot looked out of the window, and observing that there was a church clock just across from his room, got out his watch and stopped it.

.....
Tramp (to farmer): "Would you give me a quarter to improve the appearance of your place?"

Farmer: "Yes, here's 25 cents. What can you do?"

Tramp: "Well this is about enough to get me out of here".

.....
"Why do you go on the balcony when I sing? Don't you like to hear me sing?"

"It isn't that. I want the neighbours to see that I am not beating you!"

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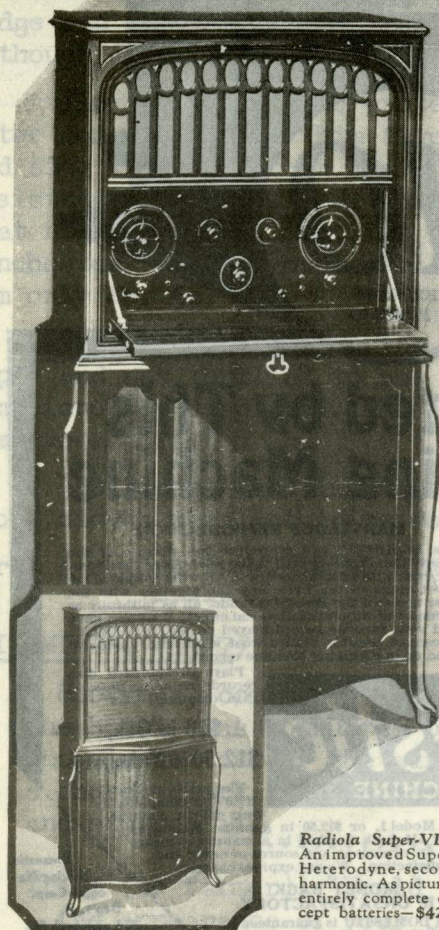
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